

THE GUIDE TO LUXURY LIFESTYLES IN THE TRISTATE AREA

NEW YORK LIVING MAGAZINE

MANHATTAN'S
DOWNTOWN
GOES HIGH-STYLE

Hottest TRENDS
LUXURY CONDOS
INTERIOR DESIGN

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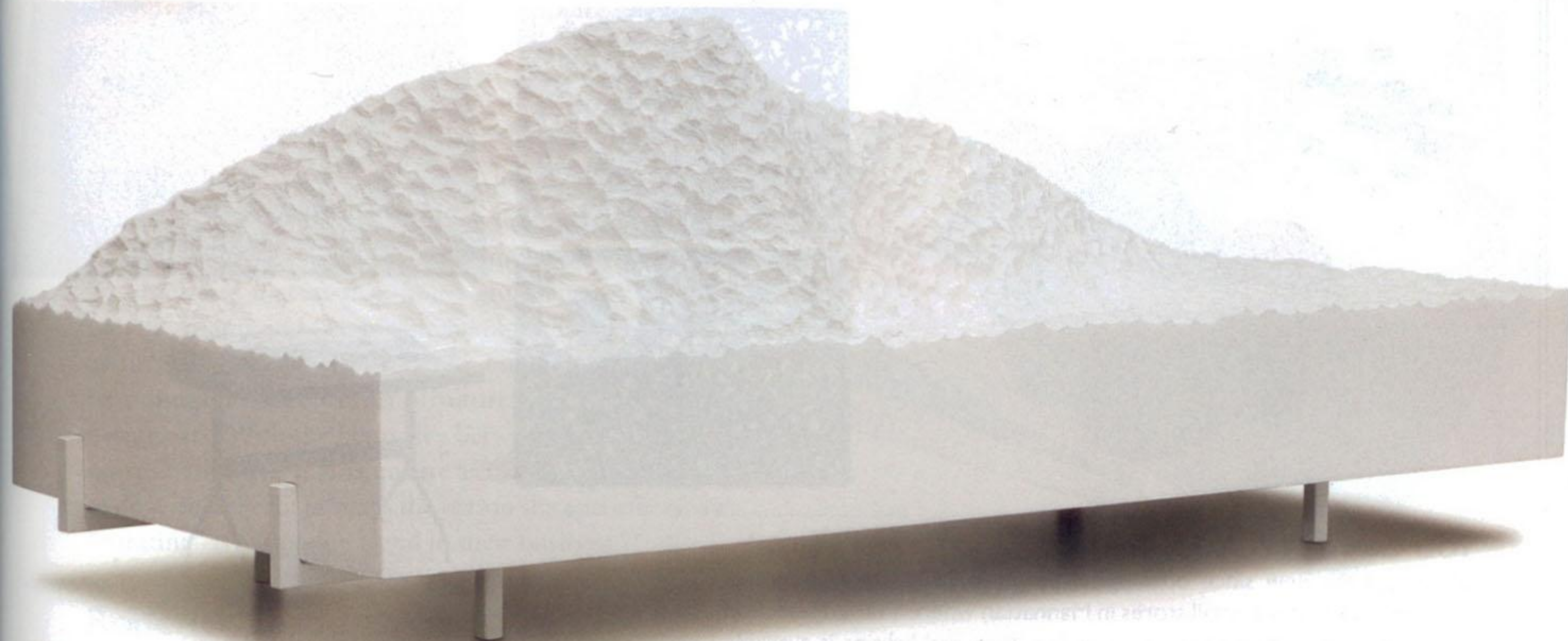
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350
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Developments



TOP FALL TRENDS

By Michele Keith

Get ready for exciting colors, interesting patterns, rarely used materials, and new ways of putting them all together.

There must be some kind of cosmic force that spins a web of new ideas each season, and then beams it to interior designers around the world. How else could so many of them be interpreting their own versions of similar trends this fall?

Change is dependent upon many things: what people have and what they want; the global economy—in which new markets open up and old ones shut down; increased communication, with television, magazines, and even YouTube segments geared toward the home; and more and more, the deeper pockets and increased number of homes owned by so many.

New York Living spoke with six experts to discover their take on the best and most exciting new decorating trends for fall.

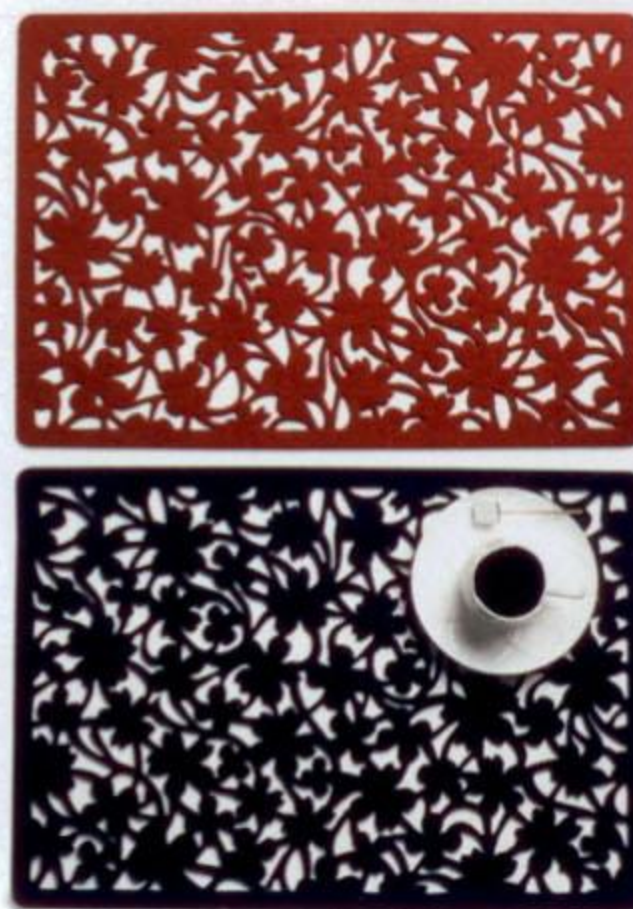
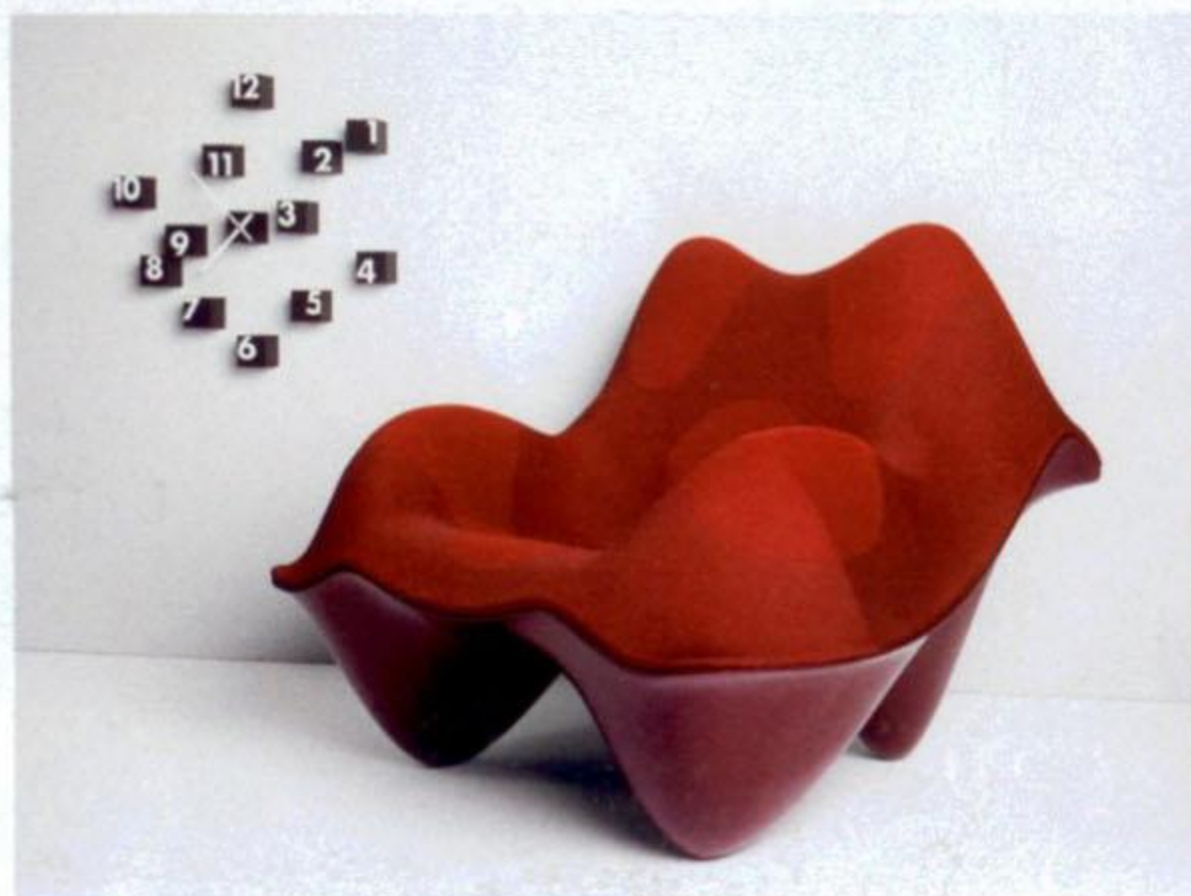
The Big Picture

We began with an overview from Designer Previews president Karen Fisher. Matching interior designers with clients throughout the country, Fisher has a comprehensive view on what's happening and why. "People are more sophisticated in their desires, and having been through the real-estate ringer, really want



Top: "Pyrenees" in white by Fredrikson Stallard for David Gill Galleries. Courtesy of davidgillgalleries.com.

Above: Lilypon Mirror, Four Seasons Collection by Amy Lau Design.



YOU CAN GET IT, TOO:

Bastion of the new since opening its doors in 1929, the Museum of Modern Art has three retail stores in Manhattan where a varied selection of design objects, jewelry, accessories, furniture, and lighting is available to the public. Selected and developed with the help of the museum's curatorial departments, some of the most exciting items representing today's hottest trends include:

Brights: Vitra neon-colored child-size chairs

Organic shapes: Greg Lynn Ravioli Chair

Graphic designs: Liora Manné needle-punched Swirl rug

Unusual materials: nylon/lycra Raybowls by Sandy Cholewich

Nature-inspired products: Gabrielle Lewin laser-cut, felt Flowers placemats and coasters

Janne Kytanen Lilly table lamp

Updated classics: George Nelson desk

to make their investments worthwhile. They're paring down for a cleaner look, and making sure that what they have is the best."

At the top of the trends list, she says, is "tailored luxury, as though Giorgio Armani had moved into your living room." The look is sleek with a tailored edge, the emphasis on fabric, texture, and fabulous upholstery rather than pattern, and fussy accents like complicated fringes.

"Another huge change is that people are yearning for color," she says, "not in-your-face color, but refined; incorporated into a room via one wall, an incredible painting, a couple of pieces of furniture, or a great rug—the new ones look like modern art."

Now available at every price point, the accents that can "make an enormous difference, and make you feel like a million dollars even if nothing else is changed," she says, "include drop dead—fabulous contemporary sinks for the bathroom—even people who prefer a traditional décor want one; and sculptural lighting fixtures—it's insane not to have beautiful lighting."

Sleeker. Individualized. Color. This sums up the season's direction according to Fisher.

Amy Lau

Named one of "The Next Garde" in decorating by *New York* magazine this year, and cofounder of the

Design Miami Fair, Amy Lau had just returned from the Basel show when we caught up with her. Bubbling with excitement about all she had seen, she began by saying, "People are celebrating pure, experimental color . . . asking for bright citron and purple, colors from nature, only heightened."

"Organic is the word of the moment, with everything for the home inspired by nature," she says. "From tables and chandeliers that reference trees to legs in animal forms and leaf-like chairs, textiles and carpets—it's everywhere."

Also desired is anything rare and difficult to find, she says, citing California Studio Craft one-offs from the Sixties and Seventies; modernist furniture from Scandinavia and France made of oak, less prevalent than teak or walnut; and anything by the midcentury masters. Newly fabricated, but uncommon, therefore coveted, are "limited editions, usually made in groups of 5, 8, 12 or 20," like her mirror on the previous page. The third group possessing this cachet, she says, is such old materials as flocked urethane and micara, the precursor to Bakelite and celluloid, when used in new ways.

Shine is complementing these materials and natural forms, she says, and points to Arik Levy's stainless-steel tables polished to a mirror-like finish; enamel, as done on her bedside tables, loving it because the glass-on-

copper process “grabs the color,” and “like never before, antique-looking brass, matte and shiny, especially for lighting, bathroom fixtures and furniture details.”

Lau sees increased at-home entertaining, making powder rooms and “larger kitchen islands, as beautiful as furniture,” more frequent requests. As for the next best thing, she says it’s “art furniture, or as some call it, design art.” With the boundary between art and design blurred, the consumer is unsure as to what it is, or what to do with it. Perhaps that’s the reason she and others say “curating” is a growing trend in their business.

Roderick Shade

Named to *Architectural Digest*’s “AD 100” this year, author of *Harlem Style: Designing for the New Urban Aesthetic*, and furniture and fabric designer, Roderick Shade says we’ve been in contemporary mode for quite some time, and sees “the pendulum swinging back a bit, evolving to a more ‘new traditional’ look.”

The wing chair is the perfect example, its latest incarnation “incorporating tried-and-true design elements with contemporary applications.” He explains this by saying he would use an earthy, handwoven, textural fabric for its upholstery rather than damask. And to complete the fresh interpretation would be the furnishings chosen to accompany it and the way he would position them—the chair perhaps next to a contemporary Italian sofa, an African stool drawn close, used as a side table.

“Meaningful cues”—items that personalize homes—are prominent this fall. One of them, of greater significance than ever before, is lighting. He says, “People are more knowledgeable about its use and importance to their environment. I always provide options for a room—recessed ambient, central fixtures, uplights in the corners or projector types that call attention to art and architectural focal points. A variety of light sources provide a wide range of moods, which the client can then determine and set.”

While contemporary design has spawned a wide range of neutral interiors, Shade sees a “return to bold color and bold patterns, but used sparingly.” Currently working to great success with purples and fuchsias, he pairs them with strong neutrals, darks, and whites. “It’s about contrasts . . . and using unexpected combinations.” Also showing contrast is wallpaper, one of Shade’s methods of evincing a homeowner’s persona. He singles out those with metallics combined with naturals—grasscloth and silk—and strong ethnic, graphic patterns, as favorites.

White metals—particularly chrome and nickel, brushed or matte—please him, especially when mixed.



Polyurethane wall covering by
Stark Carpet. www.starkcarpet.com

“Glass and stainless steel juxtaposing rough stones and distressed metals . . . this is a trend that will continue. There’s something about contrasting materials that keep an installation interesting and the eye moving.” Gazing into his crystal ball he predicts, “Gold and brass seem to be long gone, but I think gold will come back in three or so years.”

Christopher Coleman

One of *New York* magazine’s “100 Best Architects and Decorators” and *House Beautiful*’s “100 Best Interior Designers,” Chris Coleman tops fall’s trends with color. “It’s finally hit—taxi yellow, reds, and royal to ocean to robin’s-egg blue. Bold hues are everywhere, even in lighting, and, good news, they work well with wenge, and the dark espresso- and chocolate-stained woods still popular for furniture and flooring.”

Texture and shine are equally big, found in wall and window treatments, upholstery fabrics and rugs. Among the most striking window treatments he’s seen are made with fabrics incorporating LED lights that light up in overall and linear patterns. Metal and sheer microfibers, braided metal, and chain-mail mesh are also new, along with fabrics decorated with paillettes, feathers, and embroidery (in the \$100 to \$300 per-yard range, they’re perfect for a powder-room window shade, he says).

Slick and glistening upholstery textiles look right, too. Because they’re not especially soft, he’s thinking of them for ottomans and infrequently used chairs. He also likes Stark Carpet’s polyurethane wall covering, “a step up from patent leather,” available in bold hues like hot pink, turquoise, and strong orange, and a number of neutrals including black and white.

The new aesthetic for rugs, he says, is a combination of textures (along with color and pattern). Crafted using three or four techniques at a time, there are beautiful ones of braided metals and metallic threads, short and long strands of knotted silk, and a variety of pile depths.

Coleman has always loved furniture with curves,